McGill reporter

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SENATE'S DILEMMA AND CHALLENGE

When the Joint Committee of the Board of Governors and Senate undertook to give Senate a new cast it might well have envisioned that sooner or later the university drama also would require a new script.

It is becoming increasingly evident that Senate is badly in need of redefinition of its powers and functions. The University reconstituted Senate in 1968 by increasing the number of elected representatives from faculty and by introducing for the first time, eight student members. In retrospect, it now appears that in considering these structural changes thought should have been given as to how they would affect the role of Senate, the nature and conduct of its deliberations. Yet the report of the Joint Committee categorically stated: "The Committee recommends no substantial changes in the powers allocated to the Board, Senate, and the Principal."

The report continued: "The present authority of Senate to discuss *any matter* of university concern and interest and to make recommendation, if necessary, to the Board is sufficiently broad for all Senate requirements, even though final legislative authority remains with the Board."

The major cause of Senate's hangup appears to hinge upon the definition—or lack of it—of precisely what are and are not *matters of university concern and interest*. In Senate there is a relatively cohesive group made up in most part by the eight student members and a handful of younger faculty members, who see the university as an institution influencing and influenced by the larger society. In their terms *university concern and interest* is a broad frame of reference. All matters of education on all levels are the university's concern. The status and welfare of all teachers and students are its direct interest. The entire range of social, cultural, and economic problems in Quebec society is not only a legitimate concern of its governing bodies, but is its paramount mandate, they say.

Mark Starowicz, editor of the *McGill Daily*, offers an even clearer definition. In an editorial on the day following the aborted Board of Governors meeting of January 27 he wrote:

> "The confrontation yesterday was between two ideas of the university. Two ideas of society, really. The university serving the corporate elite, and in this case an English elite that dominated the economy of a French nation, or a university that serves the people that pay for it."

It is highly likely that many members of Senate, in addition to the student senators and their faculty supporters, would individually agree that all of these points are indeed legitimate matters of concern for university people. The discrepancy is in the respective conceptions of where Senate fits into the configuration of the larger society and its problems. to those questions affecting the academic welfare of the university as an institution—as the primary institution in the province's English-language educational system.

By and large it was an inward-looking approach. Whatever contributions the University can claim in the larger society have consciously been, in theory at least, on an individual, rather than institutional basis. In this view of the university, members of the McGill community are free to involve themselves in the life of community and country. Senate must be satisfied to reserve for its own corporate existence the administration of McGill as a context for its members to pursue work and study in freedom, secure from the distractions of the outside world. Those who care for the temporal world are free to express themselves through professional associations, political parties, and other interest groups. The disparate academic and professional preoccupations of the academy makes it impossible for Senate to represent or present any global consensus. The "new" approach to the nature of the university denies the validity of this rationale.

The "new" approach defines Senate as *The University*. The Board, at least in its present form, is considered an anachronism. Members of Senate should see themselves not as individuals, free and beholden only to themselves and what they see fit, but as the elected representatives of the community, assembled together to represent and voice the collective will. Senate, therefore, acts not as an administrative organ of the university but as its political arm. It is not the cabinet—it is parliament. It is not the executive—it is the legislative.

Is there any hope of reconciling these fundamentally divergent views which exist within Senate so that an effective, efficient governing structure can emerge which reflects the aspirations and essential purposes of this university?

So far we have done little more than impose upon the university structure certain reforms. The function of the structures themselves as they now exist has not yet been seriously studied or questioned.

At issue, we think, is the essential matter of democracy—the defining of the electorate and the form of its representation in the body politic.

Ladies and gentlemen of Senate, we look forward with great interest to your special meeting on February 26.

WHERE ANGELS FEAR TO TREAD?

by Steven Freygood

When the NBC symphony died there were some regrets and a few memorials. When the CBC symphony died nobody even noticed. What, then has become of live music broadcasting in the United States and Canada?

When the NBC symphony was disbanded it appeared that a love of music had been replaced by a compulsive need to escape from anything real. Television gave the listening public images but no art; drama with no life, politics with personalities but no ideas, newscasts that promised something called visual insight, arty but pointless half-hour documentaries, variety shows with no skilled performers. In short television provided no material which might require the concentration of the viewer. This entirely eliminated music from the listening guides. Some months ago I did watch George Szell conducting the Chicago Symphony. The camera provided some very dramatic shots of his face. So who wants to look at a conductor's face?

Meanwhile on radio the situation was even more depressingly grim. Program formats were designed to meet what the advertising man considered the needs of the average taxi driver (I have certainly run across some very literate taxi drivers). As production costs soared and advertising dollars were diverted to television, radio developed the cheapest, most efficient method of programming — automated junk (in a new musical a jukebox salesman is peddling his wares to a Chicago gangster; "Its the perfect setup man. You put in a nickel and you know what comes out the other end? Nothin'! And what's more, it's legitimate."). Today the choosing of records for uniform programming has become a fine art. At the same time classical music (on records) has been relegated to safe hours of the day. Even at that you are bound to hear Beethoven's

continued page 2

QUESTIONING IN THE SCHOOL OF SOCIAL WORK

"The social work profession has changed drastically in the last five years. It's become much more oriented to social action and community organization at the grass roots," said Peter Katadotis, who received his Master of Social Work degree from McGill in 1964 and is now director of the Urban Social Redevelopment Project, at 3553 St. Urbain.

"The changes in this profession bring a whole new way of looking at society," he said. "I have to face questions like 'can I condone violence?' and 'what do I think of civil disobedience?' Schools of Social Work haven't come to grips with that yet."

"We do not feel a social worker goes into the area of guerrilla warfare though we do believe social workers have a responsibility in legal forms of interventions," said David E. Woodsworth, director of the McGill School of Social Work. "A revolution says that the end justifies the means. This is not true of a professional in the human services."

In mid-fall the McGill School of Social Work instituted a series of discussions in order to examine the aims and directions of social work education, in particular the program at McGill. This month two days will be set aside for further discussions.

Many of the issues being raised within the School concern teaching methods and matter. In the first year a great many courses cover a wide variety of subjects, new to some students but old to others. Edward V. Shiner, an associate professor and director of research in the School of Social Work, said he felt there needed to be some way students could demonstrate they had mastered the background material so qualified students could go on immediately to more advanced work. Another staff member and a graduate of the School, Mrs. Sheila Goldbloom, said she thought the School needed to "focus better and allow more time for individual in-depth work."

Since discussions began in the School, there has been an attempt to try different teaching methods, using more small group work and fewer lectures. At present, Dr. Woodsworth says, a major subject of discussion is how to more closely integrate the theoretical and practical aspects of the program.

One of the main philosophical issues, according to several students and some recent graduates, is similar to one of the questions being raised in the university as a whole: should a Social Work School and social workers try to change society or should they help people to adjust to prevailing living conditions? Many students and professors pointed to the growing popularity of community organization courses which, they feel, indicates an increasing emphasis in Social Work on encouraging militancy among the socially deprived. Others, like Peter Katadotis, think that many social work educators and practitioners tend to be overly conservative in their approach to social problems.

Dr. Woodsworth said that a major problem of social work education is that very little research has been done in this area, partly because there have been, up to now, only a few people in Canada with doctorates in social work. Another problem is public attitudes: "The present agencies are carrying on services within the limits of policy that has been in effect for a number of years and reflects public attitudes" he said. "Most people in Canada believe certain things about welfare. For example, we have always assumed that people should work for a living, and social welfare policy reflects this attitude. Now students at least are questioning it."

Engineers to look at themselves

"The Engineer in Society" is the theme of this week's Congress of Engineering Students at the University Centre—Friday, Saturday, and Sunday.

Four specific topics for discussion have been scheduled for the 195 delegates from 16 participating engineering schools.
These are:

1. The Engineer and his moral conscience
2. The role of the Engineer in the corporate system
3. The Engineer and his political environment
4. Engineering education

The aim of this Congress is "to group as many Canadian engineering students as possible in order to inform them on problems of common interest, to provide a forum for the discussion of the above topics, to establish the various shades of opinions on these problems and to publicize the approved resolutions and to present these to the concerned authorities.

"Engineering students in general are not apathetic, but very concerned about our society and its improvements. They form an entity in themselves, and very often do not see solutions to problems with the same frame of reference as do other students. "It is felt that engineers can and should play a major role in our society. The meeting of future engineers of different environments can only be a vital asset to the total development of their personality and thereby to their professional performance.

"Our Canadian society consists of two cultures, it is the hope of this Congress to be able to contribute to the harmonious existence of these groups."

The Congress is financed by contributions from industry, professional organizations, and participating Engineering societies.

Its founding members are Carleton, Ecole Polytechnique, Guelph, Laval, Loyola, McGill, McMaster, Ottawa, Queen's, R.M.C., Sherbrooke, Sir George Williams, Toronto, Waterloo, Western, and Windsor.

Engineering societies of Alberta, British Columbia, Calgary, Manitoba, Moncton, New Brunswick, Nova Scotia Technical College, and Saskatchewan also have been invited to atttend.

The three day congress welcomes the public to attend its session, although only delegates will be given the floor. A special invitation is forwarded to professional engineers. Simultaneous translation will be provided to those interested.

The Engineer and his moral conscience.

—The following is a position paper to the Congress of Engineering Students submitted by the McGill Engineering Undergraduate Society.

Commission I: "The Engineer and his Moral Conscience"

Definition of topic

Since the meaning of moral conscience when used out of context is rather nebulous, we feel that a more productive outline of the commission's topic would be one centered around personal responsibility, similar to the following:

a. Is the engineer a responsible person, that is, one having the capacity to perceive the distinctions of right and wrong, with respect to the consequences of (1) the production and end use of his product and/or (2) his services?

b. If he is, then is he answerable legally or morally for these consequences? If so, to whom?

c. If in the process of ethical discrimination with respect to these consequences the engineer finds himself in a moral quandary, what course of action should he take?

Position

a. Presently, an engineering degree signifies technical competence, however, we feel it does not provide a satisfactory awareness of those non-technical aspects of modern life which interact constantly with the engineer's professional concerns. Thus the engineer's ability to perceive right and wrong currently is strictly limited. While he can judge the physical performance of his designs, their ecological or sociological impact often escape him.

Unfortunately, this gap in the engineer's knowledge is not widely recognized. All too often he is assumed or presumes himself to be omniscient. The cloak of responsibility donned upon graduation is myth.

To make the myth reality the engineer must be informed of his limitations. Moreover, he must learn to consider the opinions of specialists in other fields regarding human design criteria. Only then will the engineer be truly responsible and hence capable of judging the consequences of his work.

To date, only a monumental blunder seems to be sufficient cause for a re-evaluation of our outlook. As an example, we can cite the development of housing projects for persons displaced by the construction of expressways. Only after the housing was rejected by its projected occupants came the realization that their needs should have been considered in formulating the housing concept.

b. Once he has the capacity to distinguish between right and wrong the engineer must then be answerable to his own personal philosophy. Whether or not he is consciously aware of it, his actions and decisions will be based on this personal code. However, there is no assurance that they will be rational, since logical inconsistencies may exist in the code itself.

We feel it impossible to formulate a universal personal ethic. Precedent has also shown that obligation to any particular authority, group or society does not assure judgement for the common good.

Hence, we believe every attempt should be made to encourage the individual engineer to examine and strengthen his own personal philosophy. Our efforts should be devoted towards promoting self-examination, self-judgement and self-control. This self appraisal cannot be accomplished through isolationism. Only confrontation of the problems or "consequences" can effect it. This means the engineer must become more involved in public debate. He must expand his sphere of expression. He should not restrict himself to promulgating his opinions solely within the profession.

There is no better place for the exchange of opinions than the university. However, we continually fail to take advantage of this forum. Our operational area should be the entire campus.

c. Since an individual's reaction to any set of circumstances will be dictated by his personal philosophy, it is, therefore, unreasonable to suggest any specific course of action.

If the individual is responsible, he will have to justify his response to himself. The direction. Degree and forcefulness of that response is something only he can determine. There can be little doubt that it will be influenced by other than philosophical factors.

Moreover, one can hardly expect the individual to martyr himself over matters whose importance is not fully appreciated by the profession, public and government. Perhaps we should concern ourselves more with stimulating the profession as a whole to take action. Certainly action at this level would be more effective and unlikely to be stifled by industrial concerns.

Ultimately, though, no matter what impetus or leadership is provided by the individual or group little can be accomplished without the government and public co-operation. For example, initially a few doctors in the course of their research became aware of the health hazard posed by cigarette smoking. Gradually the entire medical profession realized the magnitude of the problem and took action. This caused the government to institute control and prevention programs and stimulated the manufacturers into all manner of research. However, the entire venture now rests in the hands of the public, which must pass final judgement.

SUBMITTED BY: George Gowing, Mike Kravec, Brian Palmquist, Michael Primiani, Robert Robinson

Programme

CONGRESS OF ENGINEERING STUDENTS

FEBRUARY 14, 15, 16

Friday, February 14

REGISTRATION: 3 p.m.

ROUND TABLE: 4:30 p.m.
"The Engineer and His Moral Conscience"
SPEAKERS:
Leonard Hynes, President C.I.L.
Prof. E. J. Farkas, McGill
Frank Eyre, Vice-President of Advanced Dynamics Corp.
Laurier LaPierre, Director, French Canada Studies Programme

CONFERENCE: 8 p.m.
"Equal Opportunity for Engineers: French and English"
SPEAKER:
Donald A. Armstrong
B.&B. Commission

Saturday, February 15

COMMISSION WORK: 9:30 a.m.

ROUND TABLE: 4 p.m.
"The Engineer in Society":
SPEAKERS:
Robert Shaw, McGill Vice-Principal (Administration)
Richard Lord, G.M. of Frank C. Hune Corp.
D. J. Bryant, Vice-President of C.E.Q.

Sunday, February 16

PLENARY SESSION: 10:30 a.m.

BANQUET: 7 p.m.
SPEAKERS:
J.-P. Carriere, President of E.I.C.
A. J. Groleau, Executive Vice-President of Bell Telephone.

FOR FURTHER INFORMATION:
Room 618,
McConnell Engineering Bldg.
Telephone 392-3055

Radio McGill continued

sixth symphony at least twice a week. That work has forever been ruined for me. Meanwhile, despite the technical limitations of live theatre recording, the Texaco opera broadcasts still survive like some old Gothic castle full of quaint Nibelungs (perhaps the success of Tolkien may account for the revival of interest in Wagner over here.) In addition, the New York Philharmonic has its own broadcasting service and the Chicago Symphony also continues to broadcast regularly.

With the advent of FM broadcasting it was hoped that the new technical freedom would mean the resuscitation of live concerts. The public, however was glued to its TV sets and advertisers were not convinced that music could pay its own way. On the other hand the increased space available on high frequency bands and the fact that FM broadcasts only had an effective range of fifty miles (line of sight) meant there was plenty of room for everyone. While commercial radio was slow to enter the new field, universities and public school systems were eager to acquire space for educational broadcasting. They pointed out that commercial radio was no longer interested or capable of meeting the cultural and educational needs of the country.

By now there are over one hundred and fifty university-owned FM stations in the United States. In addition there are over one hundred stations both AM and FM, owned and operated by students of these universities. While some attempts have been made to establish listener sponsored radio, these have had success only in the four main population centres. Last year this was tried in Montreal and ended in financial disaster.

Not only do these stations broadcast concerts by students and faculty of their respective universities but also they have broadcast almost every symphony orchestra in the United States as well as most music festivals in that country. Besides, many American folksingers have first come to public attention through university or listener sponsored radio. In American radio today there is a feeling of enthusiasm and adventure that we thought had disappeared with Toscanini and Fred Allen. And what is most important, the new stations care about their listeners. When I worked for KPFA in San Francisco I used to amuse myself for hours just reading through the colourful and fascinating array of program guides published by these stations. Have you ever heard of anyone actually *reading* the CBC Times?

Which brings me to Canada. What do we have here? The CBC. About a year ago I heard a discussion about the demise of the CBC Symphony. Of course I heard it on the CBC — no one else is interested. With a complete disregard both for its own producers and its public, the CBC has killed any of the excitement of live music broadcasting which might still be left to us few interested listeners. The producers are bored, the engineers are bored, the performers are bored and I am bored. For established Canadian performers who need a little extra spending money the CBC is a fat milk cow. Why, for instance, did the CBC refuse to broadcast concerts by the Société de Musique Contemporaine in Montreal yet continues to lull us to sleep with the insipid sounds of the CBC Vancouver Strings?

True, the CBC has in the past recorded young Canadian talent but I am told that this series will be discontinued for lack of funds. Why, then, are there no broadcast outlets for young Canadian composers and musicians? The answer is very simple — there are no educational radio stations in Canada (to be precise there are three or possibly four with licences and only one of them records and broadcasts concerts and recitals). Broadcasting music is an expensive matter and neither commercial radio nor the CBC can really afford it. The CBC appears to justify its expenditures on the basis of wide audience appeal. Since the average Canadian is supposed to live on a farm somewhere, Tommy Hunter survives and the CBC Symphony doesn't. It would appear from examining both radio and TV listings that French Canadians are not as feebleminded as we are.

Now Montreal has a university station — almost. For many years the management of Radio-McGill wanted to record and broadcast concerts but the uncertain status of the station made this next to impossible. In the United States the American Federation of Musicians agreed to allow educational stations to broadcast any concert or recital without paying either the performer or the union fees. This agreement was made with some caution at first because it was feared that the broadcasts would interfere with concert attendance. In fact, the opposite occurred which is the reason many top name soloists and orchestras are more than happy to broadcast on educational FM. These recordings are available to all member stations of the National Educational Radio Network, NET (National Educational Television), or the Pacifica network. If Radio McGill had its own licence these broadcasts would also be available to us and our own artists would be distributed in the States.

Unfortunately Radio McGill uses the facilities of a commercial radio station and the union regulations governing musicians who appear on commercial stations are very explicit. No pay, no work. With the assistance of several professional musicians, the McGill Faculty of Music, and the Canadian executive of the American Federation of Musicians Radio McGill worked out its present music broadcasting policy.

While straight music programs will not support a performer, there is a tremendous demand for performers to play incidental music for television drama, films, and radio and television commercials. In addition to playing on records these jobs make up over half a musician's salary. Yet in no music school in the country are musicians trained for working in a recording studio (although rumour has it that McGill will be starting a course in recording engineering). To provide this studio experience the Radio McGill broadcasting facilities are available to any student musician in Montreal. In addition the programs feature new music by young Canadian folk and classical composers. The broadcasts for the year include the following:

Paul Berkowitz, graduation piano recital;
the folksongs of Ronney Abramson and the Time Company;
pianist John Hawkins playing works by McGill composers;
the folksongs of Tammy Bailis;
the Collegium Musicum String orchestra;
the Berkshire Brass Quintet;
the songs of Richard Owen, flamenco guitarist;

If recording quality is somewhat uneven it often comes up to professional standards. Certainly all performances have been highly polished and enthusiastic which is more than may be said of many professional performers. (We all remember the exciting concert by the National Youth Orchestra last summer.) Equally as important, the production crews are enthusiastic.

Right now Radio McGill has only three good recording engineers and four good producers. It took six months to find those four producers and it will take another year to find or train four more. Why the training problem? A producer must know musical technique, basic recording techniques, public relations, basic production efficiency, and most important, he must be able to establish a rapport with the musicians which will give the recording a quality of "presence". When this rapport is lacking, the listener is only aware that for some reason the best qualities of the performer are missing from the recording. Unfortunately the best that the producers can look forward to is that their work will be taken for granted.

After a year of preparation Radio McGill reached an agreement with the American Federation of Musicians and the Montreal Musicians Guild enabling the station to become a training centre and broadcast outlet for student musicians in the city. Until last spring even experienced broadcasters were skeptical that Radio McGill's limited status, facilities and staff would make such live broadcasting possible. After an agreement was reached the Faculty of Music gave the station representation on the faculty concert committee, the CBC offered training and the use of the Hermitage for recording, concert pianist Richard Gresko offered a concert grand piano and a small recording studio, and most important, CFQR-FM (Radio McGill's broadcast outlet) has been so pleased with programming to date that they have offered Radio McGill an extra hour of air time specifically for live and recorded concerts. Production, however, would be even more efficient if the university administration could make Redpath Hall available to the station for six hours a month — after all, the Student Society pays the bills for production costs.

Even by American standards the music project is ambitious for a station as small as McGill's. For years everyone has lamented the lack of content on Canadian FM radio. I can only hope that Montrealers will not take for granted this fresh approach to music broadcasting the way they have most concert series in the city.

Steven Freygood is a graduate student in the Faculty of Music.

campus

The ugly racism business at Sir George Williams brings to mind a similar situation that erupted at liberal arts Brandeis University near Boston early in January. There the school's 75 or so black students seized control of the campus communications centre, which also housed the University's $200,000 computer.

Through experience it has been found that the best way to get action out of "Whitey" is to threaten his property. Now, at Sir George the original incident involves a charge of discrimination against a particular faculty member. At Brandeis, the demands were of a more esoteric nature. Six of the ten "non-negotiable" points raised by the occupiers are as follows:

1. "African Studies Department with the power to hire and fire; this means that the committee must have an independent budget of its own.

2. "Year-round recruitment of black students by black students and headed by a black director.

3. "Black directors for the Upward Bound and Transitional Year programmes.

4. "Immediate action to hire black professors in all departments.

5. "Establishment of an Afro-American Centre designed by black students.

6. "Expulsion of a white student who had shot a black student before the Christmas holidays."

Brandeis president Morris B. Abram did not rule out the possibility of several or even most of the demands being met in their essential character. However, he insisted there would be no negotiation as long as buildings were occupied.

His first action was to offer amnesty to the occupying forces. The students replied they would accept nothing but complete capitulation by the university.

At this point President Abram informed the students:

"It is obvious the conciliatory offer of amnesty has failed.

"Regretfully, and in consultation with representatives of Faculty Senate and the Student Council, I am announcing that amnesty will expire with respect to all student occupants of Ford and Sydeman buildings who have not vacated the premises by 9 a.m. January 10.

"Those who have been involved in this trespass who do not take advantage of the offer of amnesty will be suspended forthwith and will face charges leading to expulsion in the respective cases as appropriate.

"As a further effort—entirely civil in nature—to avoid criminal sanctions and the use of the police I have sought and obtained a civil temporary order from the Superior Court of Middlesex County which orders the named trespassers to leave Ford and Sydeman Hall and any other building on campus and from disrupting in any way the normal activities of the university.

"The order of the court demands immediate compliance. The failure to comply brings the respondent into contempt of the court which may inflict its punishment."

As it turned out the usual compromise was reached after everybody became fed up. The black students obtained promises of action on their demands and Brandeis came out of the affair with its liberal reputation tarnished but still in tack.

forum

Democracy, anarchy and anger

TO THE EDITOR:

Adolf Hitler spelled out his careful plan, word for word, in his book *Mein Kampf*. He seized power by a trick with a handful of followers. Concern and anger came too late to those who might have defended what he meant to destroy.

A hundred-odd young men and women came to the first open meeting of the Governors of McGill University last week, some with tickets of admission. Others without them entered by force. The printed statement they brought along identified them as McGill Socialist Action Committee. It stated that the members of the Board are "not chosen for their educational expertise or for progressive views. The Board," it asserted, "does not act in the interests of its students or the population of Quebec."

This was followed by various demands, not recommendations: Abolition of entrance requirements for some; appropriation of endowment; discharge of certain Governors; student direction of university policy.

Who were they? Where would they lead if they could take our places as the manifesto seemed to suggest? It is a doctor's habit to "size up" human beings and sometimes make a snap diagnosis. I sat quite close and our visitors were relatively quiet for a time. Some were slovenly, ill-mannered, flabby youngsters. Some were dressed as though for a masquerade. The majority were normal enough in appearance. There certainly was an absence of athletes among them.

A few began to shout—"Throw out the capitalists; Ban the Governors." I would have laughed except that this was so utterly blind and sad. Chanting of slogans followed: "Pouvoir ouvrier" or "Québec libre." I noticed that only a third of those present joined in this. I think the majority were probably students who came to college to be educated. Who were the others—activists or agents.

Our Principal is a strong, patient man who is making every effort to reach and cooperate with students. He asked the intruders to leave. They refused. Our best fighting days were past. So, we left the room to them.

I heard the Governor who followed me out muttering to himself: "What a pity! What a pity!"

He himself was once a student at McGill and he has worked for years, as graduate and Governor, selflessly, to help students and teachers make of McGill the university of which graduates are so justly proud. Most Governors are like him, devoting their very considerable skills and abilities to this university and to the good of society in Quebec and Canada. They do it willingly, generously.

I know what I am saying. I'm not much of a capitalist, unfortunately, and I became a Governor after being a student and teacher in several universities and coming to retirement. I suppose I must be the oldest of the active Governors.

My own reaction to the behaviour of the self-styled socialists in the board room was anger, I must admit. And it stays with me. Other university meetings that were equally important have been broken up by force. The pattern of disturbance resembles that reported in other universities of the democratic world. The identity of student activist statements from Berkeley to Tokyo, Paris and Montreal, has a meaning any fool could understand if he is not too busy with his own preoccupations. The common objective is to overthrow and seize, on the assumption, no doubt, that the young and the untutored will be inspired to build a happy world with stable establishments.

It is time to take stock. Curious though it may seem to members of the McGill Socialist Action Committee, the great socialist countries are ruled by dictators. Students in the Soviet Socialist Republic have to pass entrance-requirements. They advance only on the basis of keen scholarship competition. They do not decide educational policies before they are educated.

In Canada, we are committed to make democracy work. We will not close our universities nor will we allow our other establishments to be overthrown by violence. We have chosen freedom, not socialist dictatorship and not undisciplined licence. Democratic freedom allows for change. It welcomes reform from within and hopes for help from each succeeding generation.

Of the group that breaks up university meetings, some are, no doubt, sincere socialists, a few separatists. Some are destroyers, anarchists. An anarchist is a public enemy and must be watched and treated as such—like criminals and all law breakers.

Universities are established to seek the truth and to teach it. Freedom and independence of the universities has been defended by them, since the Middle Ages, against Church and State and all who would dictate. The best of them have gradually acquired endowments. They have always maintained the right to teach truth fearlessly, to set their own admission standards and to decide who was worthy, and who was not worthy, to receive certificates of education.

Anarchists must be controlled, if necessary by officers of the law, and student-anarchists are not worthy to receive the McGill diploma. It is time for just anger and reason to come to the support of our democratic establishments.

Very sincerely,
Wilder Penfield

A REPORTER'S NOTE BOOK

by Harvey Schachter

This is a demonstration story with a difference. The participants are not long-haired, slovenly, leftist students but well-dressed, non-ideological, formerly apathetic, commerce students. Irate over an attack by leftists on the right of their Faculty to exist, the students were seeking the support of the Students' Council at its January 31st meeting.

6:50: There are 25 people in the University Centre Boardroom.

6:55: Led by their president, Al Bates, a balding 31-year old Bank of Montreal employee, over 200 commerce students march into the room.

7:02: External Vice-President Ian Hyman enters. "Is there anyone from Commerce here?" asks Bates. The crowd cheers itself and then goes back to discovering who the various councillors are. The most frequent question is, "Which one is Hajaly?"

7:11: Hyman asks the crowd to be patient while Radio McGill installs additional microphones. He also solves the question of the moment by stating, "Mr. Hajaly will be up soon." The announcement was followed by hissing.

7:20: President Bob Hajaly enters. The crowd, still confused by the unfamiliar surroundings, starts to cheer and then realizes it has erred. Prolonged booing ensues. One student shouts, "About time, Hajaly!" Bates puts up his hand and tells the students, "Shh. We're orderly—remember that."

7:24: The meeting begins. Commerce Representative Seymour Kaufman asks for "Faculty of Management" to be put on the top of the agenda. The council's most persistent speaker, Norman Spector (Arts), gets into the act: "Consonant with our policy of discussing what affects the students, we should discuss this now."

7:38: Kaufman reads the motion: "Be it resolved that the Students' Council fully endorses the existence of a Faculty of Management at McGill University, recognizes the valuable contribution it can make to McGill and to the community-at-large, and in the light of this, that the Students' Council urges the Board of Governors to give authorization to the construction of a new Faculty of Management building as soon as possible." This reading is followed by enthusiastic cheering.

Kaufman, speaking to the motion, gives a rather poor speech but it is impossible to be unimpressive when 200 people are cheering every second word.

Dentistry's Lancet, the next speaker, states he wants to make an amendment. Joel Raby, an ex-councillor, stands up and calmly and authoritatively says, "No amendments." The crowd, following his cue, chants, "No amendment, No amendment . . ." There is no seconder for the amendment.

"As it stands now," says Norman Spector, "the Faculty of Management is not making a valuable contribution to . . .

Boo . . .

"Faculty of Management," continues a slightly shaken Spector, "is against the conception of a critical university; a university that is cognizant of its potentiality in the modern era."

The crowd laughs. "Speak English," shouts one student.

Spector tries again: "The Faculty is training a managerial elite . . ."

Raby stands up: "I think we should read the motion again." The council sits, stunned, as the 200 spectators whip out copies of the motion and chant, "Be it resolved, that . . ."

"Your move, Mr. Spector," taunts Raby.

Spector: "The Faculty is training a managerial elite . . ."

Paul Benjamin, second year President, intervenes: "Let's hear it for the managerial elite!"

Hooray!

"Let's hear it for E. P. Taylor!"

Hooray!

Perhaps hypothesizing that students never jeer their professors, Spector began to give an economics lecture. It didn't work.

"I think that economics at McGill only considers the profit motive," said the bearded Arts representative.

"Ignorant! Ignorant!" "How many courses have you taken?"

Spector: "One."

The crowd, laughing, shouts, "So what do you know?"

At this point, President Bates holds up a sign, "Keep your cool." This allows the Artsman to continue his soporific lecture on contemporary economics.

Engineer David Levine is next up on the firing line. As an engineer he feels particularly close to the commercemen but even in his Faculty "the new trend is that the Faculty has been teaching for the same way for twenty years." (Certainly they did not teach him logic). "Should we ask for money when students will perpetuate the same teaching they've had for twenty years?"

"We're not complaining—why are you," retort the mob.

Levine then amends the motion so that the building would only be constructed when the orientation of Management is brought in accord with the principles of the "critical university."

The crowd shouts: "No, no, no . . . Clean up your own home."

"My two colleagues, "answers Seymour Kaufman, "don't know what they are talking about. We have set up a Student-Faculty Relations Committee without namecalling, without sit-ins, and without fighting."

Cheering.

"We are learning about people through Industrial Psychology and Industrial Sociology just like people in Arts and Science. My Faculty has been attacked and I'd like my president, Al Bates, to speak."

The commerce students then gave their leader a standing ovation. "We want Bates. We want Bates . . ."

"We are making a contribution to society now," said Bates in reference to the amendment. "We don't have to wait for some future date to be accepted on campus. We have a say in what we are taught. Just because we do this without revolutionary sayings is no reason to say it doesn't take place."

"In every society there is a need for managers," continued the Commerce President. "We can't all be labourers, someone has to organize."

The next speaker, Melvyn Neiderhoffer, (Graduate Studies), put the crowd on the spot: "If you are calm and rational, why continually interrupt people?"

Sheepishly, the crowd quieted down. Students' Society President Bob Hajaly, who had been unusually silent until this point, decided to get his licks in too.

"Let other people talk," cautioned Hajaly.

One student angrily shouted out, "What about Monday? (date of the disruption of a Board of Governors meeting by 100 anti-Management radicals) When you do it, Hajaly, it's O.K."

De-escalating his attack, Hajaly mildly said, "If there are fewer interventions we'll finish quicker."

"So shut up, Hajaly," answered the Commerce student.

Before long it was time to hear Norman Spector again. He began to read excerpts from the Commerce calendar designed to prove the lack of "radical Arts" courses. In fact, Commerce students can take any Arts or Science courses consistent with their programs. Only popular courses are listed in the little red book. The students tried to make this point, but Spector droned on, oblivious to their shouts.

When Spector pointed out that Political Science 361 was not listed, Commerce Vice-President Dan Lichtenfeld leaped into the fray: "Stan Gray's course. Let's hear it for Stan Gray."

Gray, who was a spectator to the events, then received a Bronx cheer.

At another point, disgusted by Spector's arrogant "I-know-more-about-Commerce-than-you" approach, Lichtenfeld called out, "I suggest that before you register next year, you see Mr. Spector for some counselling." The crowd clapped.

External Vice-President Ian Hyman then moved an amendment that the building be constructed and the Faculty be supported as long as it follows the principle "that the needs of capital and profit should be subordinated to social and human needs and that production must be carried out in the interests of those contributing to the productive process."

Joel Raby rose and stated, "You better pass *our* motion or I for one will no longer wish to be a member of this society."

A roar of approval greeted this statement:

Official statement of the Commerce Undergraduate Society of McGill approved at a meeting on Monday, February 3.

WHEREAS:

The "radical element" (specifically, SAC, 27th of January Committee, and RSA) on the McGill University campus has become most intolerable,

The impression created by this element reflects unfavorably on all university students,

The goals and aspirations of this minority are not necessarily those of every student,

This disruptive element uses methods to express their ideas which are unacceptable,

The existence of our Faculty has been questioned and the scrapping of the plans for a new Faculty of Management building has been demanded by this minority,

We requested the Students' Council of McGill University to support our position, which they refused to do without qualification,

Be it resolved that we, the students of the School of Commerce of the Faculty of Management at McGill University wish to make our position clear. To this end we present the following points:

We are attending University first and foremost for the educational benefits that can be derived from such an institution.

We believe in student participation in affairs that are of direct concern to them. To this end we feel that representation on certain faculty and educational committees is not only desirable but necessary. However, such representation should only be gained by honest negotiation between the parties concerned in an atmosphere of co-operation, not confrontation.

We believe in autonomy and the principle of self-determination for individual faculties, where the decisions taken do not infringe on the rights of others within the university community.

We are aware of the pressing need for facilities of various kinds within the university community. At McGill two priorities that stand out are the development of additional student housing and the construction of a new Faculty of Management building. It is our opinion that these projects are completely separate issues and we therefore urge the Board of Governors to proceed with these programs immediately.

To imply that the Faculty of Management is strictly profit-oriented is to contradict the stated aims of the School of Commerce which we endorse and which read in part as follows:

"The function of the School of Commerce is to draw on the entire academic resources of the Faculty of Arts and Science and bring together students with different academic interests to examine the processes of decision-making within a *social* and industrial context."

Meeting chairman Bob Hajaly icely scolded his former council opponent. "You can't speak, Raby."

Raby turned to the crowd and in his best Mark Antony style asked, "Should I be allowed to speak?" The crowd. of course, loudly answered in the affirmative. "If you pass this motion as amended," threatened Raby, "then you won't speak for the Faculty of Management after to-day." Raby then led the students in the now-familiar litany: "Be it resolved, that . . ."

By now the Council had endured enough. After a short address by Marg Verrall the amendment was put. Just before the roll call, one Commerceman called out, "Take names!"

The threat failed. The amendment passed—with ease.

All of a sudden, Joel Raby grabbed a microphone. "This council is adjourned. We won't let it continue unless you reconsider." Bates followed with the shocker: "There will be an Open Meeting of Commerce on Monday to discuss if we wish to stay in the Students' Society."

The situation now became ugly. The crowd advanced to, and surrounded, the councillors, chanting, "Adjourn, adjourn, adjourn . . ." They also taunted the councillors. Some samples: "Who pays your tuition? Managers;" "Spector goes first."

Council was at a standstill. Hajaly remained impassive, as if this was an everyday occurrence. He ignored the taunts: "Why don't you do something? Why don't you call in the cops?" Behind Hajaly was an Israeli veteran of the Six Day War, eyeing every move the president made.

The other councillors tried patiently to explain that the students would have to accept the results as Council represents the entire campus—not just one faction.

But the crowd was having none of that. They were even turning upon their supporters. A fight nearly broke out between a Commerceman and Law's Stan Goldstein—who thought he had voted for the Management cause but was pleading for an acceptance of the democratic result.

As the situation reached the danger point, Joel Raby leaped up onto the polished council table. "Not only do I have the floor, I have the table too," joked the ex-councillor. The tension dissolved as the crowd laughed.

"No one wants this to get out of hand," Raby cautioned. "When we planned this we wanted to avoid violence. This amendment is not law until it is passed as a motion. Perhaps Council will reconsider."

While the legislators pondered the advisability of such a course of action, Al Bates told them, "Your amendment says that we are dupes of the capitalist system. We are not, so we can't let you pass it."

Ian Hyman then tried to explain that the students who marched on the Board of Governors did not really want the Management Faculty abolished. They were only trying to prove that the University is pro-business.

"If you don't like what SAC (Socialist Action Committee) did, then censure them," Raby countered. "If a certain radical element can use these tactics then we can use them back on you."

"I don't think," Goldstein pleaded, "that if honest men are to come to a conclusion tonight, that you can railroad Council."

And right he was. After considering the possibility of a referendum, the Council tabled the amended motion.

"Thanks for your time, Bob, we're leaving," said Al Bates. And to his followers, he announced, "There will be a meeting on Monday, to decide if we stay in the Students' Socitey."

It had been an unusual demonstration. The first anti-radical march on the McGill campus, it was the equivalent of a Rich People's March in opposition to last summer's Poor People's March.

As the crowd exited, this reporter couldn't help wondering if it would be forever. For most of them, this had been their first Council meeting and the taste had been bitter. The futility of their efforts meant that this evening would probably herald the splintering—or even shattering—of the McGill Students' Society.

The voice of Joel Raby and the enthusiastic cheering of his followers echoed in my mind: "You better pass *our* motion or I for one will no longer wish to be a member of this society."

an interview with

REPORTER: I cannot help but feel that young people have no sense of the past, of history. Marshall McLuhan says that we can't solve the problems of today by looking through the "rear-view mirror", and, to a certain degree, I can agree with this. But surely there are some things we can learn from the past.

MacLENNAN: That statement of McLuhan's about the rearview mirror actually goes back to Heraclitus. It seems to me about as valuable to a human guidance as to say that the only trouble with the human being is that he's human and that he should be something other than that. It is an impossibility for anyone to see anything except with the eyes of the past; any physicist will tell you that. I really think that that is one of McLuhan's many red herrings. It *is* true that as modern education has become increasingly popularized on the school level—and I taught school for ten years and I saw it—they took the meat and the guts out of a whole lot of basic training. Now Dr. Penfield has said that from his examination of the brain that the child is incredibly sensitive to impressions, wonderful in his memory, all of those things, but his reasoning faculties haven't developed. The human brain continues to develop neurologically until the age of 24 or 25. Now on that basis, I've seen them getting children to try to reason in subjects which are beyond them when they should be getting their good solid ground work so that they've got the tools. It's like trying the ski—like I did—by going up to the top of a mountain and falling down. I find that this tends to be very true with the whole school system today, and that all the students who have complained to me about the university are half the time complaining about the schools.

REPORTER: There's an English psychiatrist, R. D. Laing, who says that the whole process of educating children is designed to take away all their imagination, give them a set of rules and manners and etiquette, so that they become morons like the rest of us, only with high I.Q.'s.

MacLENNAN: That's well put, but he's an Englishman isn't he? It's a perfect description of the English school system.

To get back to your question on history, I find it is impossible to expect people of age twenty to understand history as an older person will because you need experience for that, as Aristotle pointed out long ago. Nevertheless, they don't even know the facts of it. In lecturing on the evolution of English prose, I have to give lectures on history all the way through.

REPORTER: But I think that young people basically don't see the *need* to actually learn the history. They just aren't really all that much interested in it.

MacLENNAN: I think they would be interested in it if it were done in the sense that what is present today is represented as a syndrome out of humanity—people make history, surely there are no abstract causes—and brought together in terms of our own present experience. Take a very crude example: the sit-down was first recorded in history by the early Christians who used to sit down in Roman public buildings to provoke the Roman military police to brutality.

REPORTER: Well that's happening today, isn't it . .

MacLENNAN: Yes, and for the same reasons. One way of destroying an empire you don't like is by not co-operating with it. It might be well to look, though, at what the actual result of the Christian success was, and it was pretty horrifying. You know Santayana's remark, of course: "They who will not remember the past are condemned to repeat it."

REPORTER: Exactly. But, as a young person, I feel that I should *belong* to all these groups and protests and things like that because I know that changes must be made, and yet I just cannot bring myself to go along with them.

MacLENNAN: Well, you know that the worst President in the history of the United States was supposed to have been Harding. But he's famous for one statement: "God defend me from my friends." The history of every military campaign that I've ever studied has been that you have a common aim; but what happens to you if you have to follow a bad general? My objection to student activists is based on one simple thing: they're in the right church but in the wrong pew. I don't like their tactics; they're meaningless, not only that, they're very bad. They're going to provoke exactly the reaction of repression that they profess not to desire. If people can't understand that education has always had to live a Robin Hood existence, education hasn't much chance.

REPORTER: This cliché, "the generation gap", is being bantered about now in most of the arguments. I noticed during the recent political science "crisis" that, when they eventually did sit down to negotiations, neither side knew what the other side was talking about.

MacLENNAN: Well, political science isn't a subject in which precision of language is very eminent. That could be one reason why. I think that most people don't know what they mean when they speak. In the 18th century people did better because words had accepted meanings. I find time and time again that people don't know what they're talking about because people haven't agreed on the meaning of words.

But this question of the generation gap—it is very, very bad today, unquestionably so. Where does this come about? I was just talking to a young person who was mentioning the musician Rubinstein. He's 83, but he's the youngest person this woman said that she's ever met. Look at Picasso. Yosef Karsh told me that the youngest man he ever met in his life was Frank Lloyd Wright at 89. Look at Bertrand Russell; he's *ninety-five*. I think that maybe this is one of those big blanket terms. Try to get the facts of it. Would I be right if I said that what your generation objects to is what they call The System?

REPORTER: Yes, I think so.

MacLENNAN: The System is an abstraction, right?

REPORTER: Right.

MacLENNAN: Technically it's a bureaucracy. Beyond that, one step more, students all object, "We have no individuality and we never meet a professor. We never meet an authority or administrator. He always refers us to a committee." These committees are the most inhuman, unnatural of all human activities. They talk round and round in a cloud, and the student goes screaming. It's just like a girl and boy who want to make love together and they get *interrupted* all the time. There's no human meeting. Now, that is a *technique* that you people are objecting to. It is a technique that is absolutely accepted by a technological society, it's a direct result of 19th century materialism, American and Russian enthusiasm for vast size; the Communists are the very worst, who regarded people not as individuals but as masses. So when I find people professing Marxism today and are cursing, at the same time, our society because it gives no individualism—well, I say go back and look up your Marx, your Lenin.

REPORTER: I think that what a lot of young people are objecting to is this "creeping liberalism". They feel that such "liberals" as Arthur Schlesinger Jr. and Hubert Humphrey are not really liberals at all.

MacLENNAN: Well, what is liberalism, you'll have to tell me.

REPORTER: Well, a flexibility of mind, tolerance, progressivism . . .

MacLENNAN: I have an idea that most of these 19th century words should be retired from the language, including "God". Democracy, communism, people's democracy, liberalism, conservatism. When you talk round and round like this you get nowhere.

I know what you mean by that, though. But I'd trust a Tory or a conservative with an idea rather than a liberal because they haven't any fundamental basis—

REPORTER: But do Tories or conservatives have any ideas?

MacLENNAN: I think a Tory like Winston Churchill had quite a few, Joseph Conrad had quite a few, Aristotle had a few. But what do we mean when we say conservative? A conservative is a man who tends to believe that mankind is going to remain basically the same in his drives and his duties. The liberal always believes that he can become a better person, in a Christian, moral sense, than a conservative thinks is possible.

Man tends always to satisfy his desires—not needs—with a minimum of exertion. Now, socialist government or no conservative government can ever resist it. If your desire is to get power, and you're unchecked, you lie to get it. If your desire is to hold office you will create committees to see to it that your attackers can't get at you. You can't keep anybody pure once you get him into an organization.

REPORTER: What I find is that young people in all these movements tend to become trapped by their cliches.

MacLENNAN: So do their elders . . .

REPORTER: But they're supposed to have *learned* from their elders, but they haven't. Norman Mailer says that he is a "conservative of the Left", and yet a number of young people follow him; now he's in his mid-forties and young people say "don't trust anyone over thirty".

MacLENNAN: Well that is a particularly stupid cliche but that challenges power at a level when you haven't got it. Perhaps this is cynical but it's true in politics: always kick a man when he's down, you'll never get a better chance. The alternative to that is: if you strike a king, strike to kill, don't scratch him. You don't try to win a boxing match against a stronger man right away. You've got to set him up. By alienating a whole generation by abusing them and shouting at them, you hurt them very badly you know. It's a terrible thing for an older man to be hated by his sons. Maybe it's his fault, but not entirely so. There's got to be some kindliness on both sides. If that kind of cold rage sets in then you get something quite awful. I am old enough to have seen Hitler come to power. It was a traumatic experience for anyone who had grown up in a free society to see how rapidly and how easily Germany fell into this, and this was the most educated and efficient country in the world. The great force of Nazism was the lower middle classes. Now I was in New York when the Chicago convention was going on, and this was a frightening thing to see. The degree to which this huge, voiceless, ignorant, aggressive mass of people—now making an income of up to ten to sixteen thousand dollars a year—highly unionized, very patriotic, never went to college but their sons and daughters maybe are going there—the sense of rage that is building up there is a very frightening thing. These Yippies and hippies that bait the police don't think for a minute that this great mass of people are behind the police—but they are. They're the same faces I saw in the Nazi stormtroopers—"Just give me a chance to smack 'em one!"

I do know that the activists do not represent the mentality and thinking of the great number of good students in this university. But I do believe there is a common denominator between them. Both would agree, in broad terms, on what is the matter with the university. Would you agree with that?

REPORTER: I would agree, but they don't seem to know how to go about changing the university.

MacLENNAN: Well I don't think they can succeed the way they've been going. Would you agree with me that the majority of students today, above everything else, are sick of conformity to a system they don't like?

REPORTED: Not necessarily the majority of students. I think it is an increasingly growing minority, but I think the bulk of the students *recognizes* what the word conformity means now. I think they are frustrated with the large classes and no contact with the teachers. But the real problem, it seems, is that there's such a wide difference between education and *learning*.

MacLENNAN: But surely you can learn to live by *living*. You can't live the life of a man of forty when you're twenty, it's a terrible thing for yourself to do this, it's the best period of man's years, twenty-two, twenty-three.

REPORTER: I think, though, that young people are trying to change our accepted definition of "education" as applied to the university. Right now, you go to the university, you hear a lecturer, you read books, you take a test, and then if you've passed the test, the university says that you've learned something. But the young people have formulated a new definition of education (although I don't think it's anything particularly new) that says that education is *contact* with people, it's communication. And they think that the university should change its concept of education so that it encourages communication between people, between professors and students.

MacLENNAN: Yes, but has it occurred to them that they are victims of the oversized multi-university? Yes, I sympathize with them. Of course, they're right. Nevertheless, far more people are getting an education today than when I was in college. And the students of today are the best I've seen anywhere. I am responsible this year for 320 students. In my Oxford college, which was Oriel, there were only 164 undergraduates in this lovely college. We did all of our heavy studying in our vacation; I spent all of mine wandering about the continent with a bag full of books. These human contacts solved themselves because these places were small. We have inherited a system which was an ad hoc system for a growing society in a new country, that's what's really happened to us; now suddenly it's caught up with us.

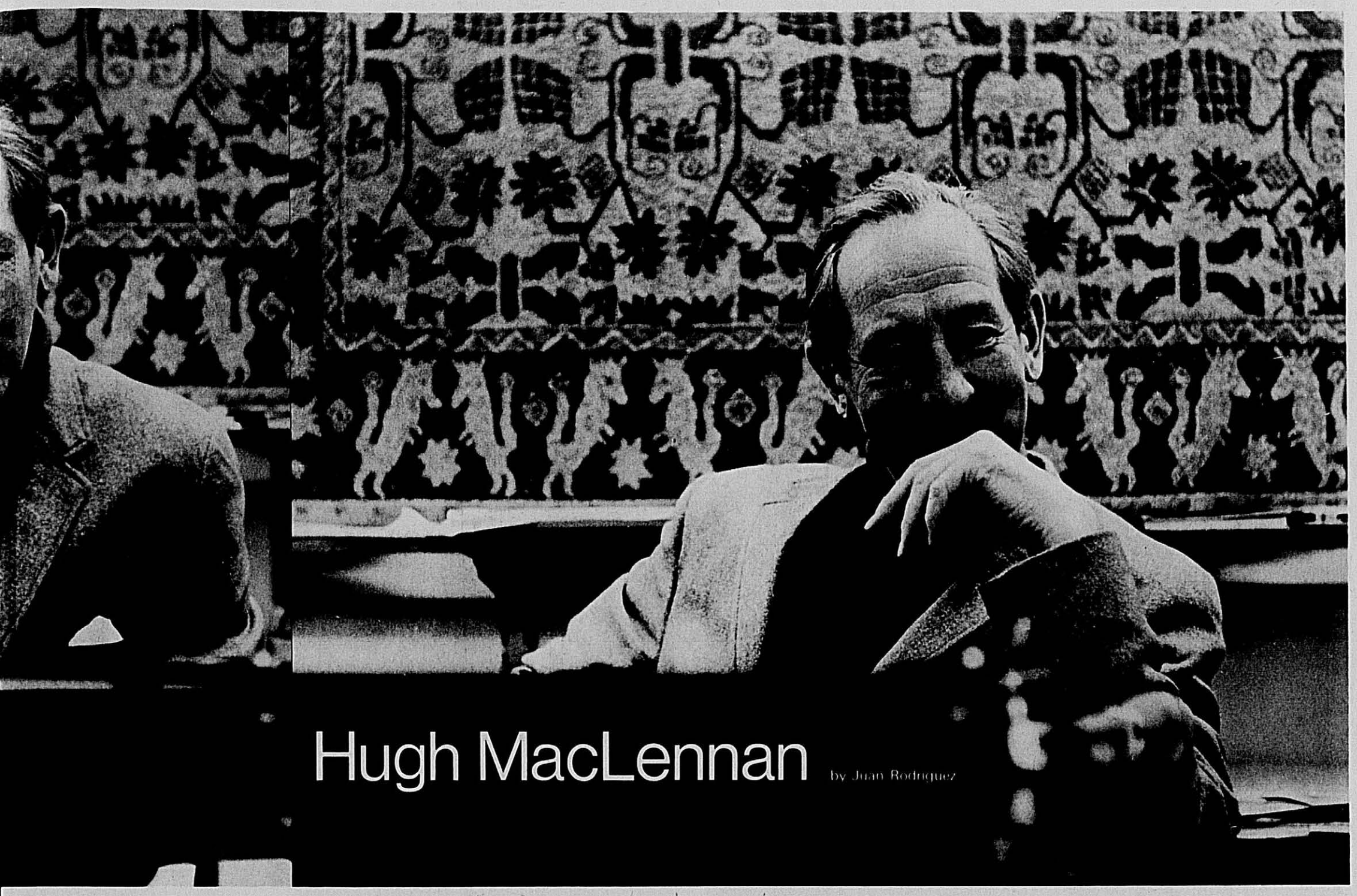
REPORTER: I read an article in *Saturday Night* by Robert Fulford, and he maintained that the university has become more or less a fad of the middle class.

MacLENNAN: I read it too. Fulford's right. The business community may be partly at fault there because they're requiring B.A. degrees for girls who really don't need them. It has put a great anxiety on the students. On the other hand, there are so many good students here. I'm amazed at the quality of work I've been getting in the last few years.

REPORTER: Well, my generation grew up with things like television . . .

MacLENNAN: Do you think it's helped?

REPORTER: I don't know if it's *helped*, but it certainly



Hugh MacLennan

by Juan Rodriguez

has produced a mentality that *must* be different from the generations that didn't have television.

MacLENNAN: I think it could've produced a mentality not unlike that of ancient Athens. We only judge ancient Athens, of course, by its best. Here though, for once I've simply got to agree with McLuhan—it's self-evident—that television has fractured the world that was based, not on print, but on ordinary logical communication. You've probably done it yourself. If you get a public discussion on television—instead of radio—you'll find that nobody *listens* to what is said. If you get their reactions they'll say, "I don't like the look of his mouth", "I don't trust him". But *of course,* 99.5 per cent of what we perceive we perceive in ways like this. Two people have been known to get married when they could hardly speak at all.

REPORTER: Do you think that a person like Trudeau—who really didn't *say* very much—could've made it without television? People could see *how* he said *what* he said. They saw his face, and they developed all sorts of fantasies of how he would run the country.

MacLENNAN: Well, he made himself Prime Minister in one minute. You'll remember the federal-provincial conference last February. It was meticulously and very fairly covered on television—both English and French. The whole first day Trudeau said nothing. The camera would focus on Trudeau, and he's sitting there like an Indian, absolutely expressionless but stern looking. Daniel Johnston was taking, in a way, complete control of the conference. It had more or less come down to the point where the provincial premiers were ready to accept the two nations concept if it was going to hold the country together. Then, just like a rapier, Trudeau looked at Johnson and said, "What about the rest of us French Canadians who are serving this country in Ottawa? Are we not going to have any voice in the future of Canada, Mr. Prime Minister?" Johnson's jaw fell, you could almost see what he would have said, *"Ce n'est pas vrai!"* Trudeau did it in one single moment and everyone saw it happen. He called the bluff. He went right in with this and he called an election, and look at the overwhelming vote there was. This took tremendous courage, and people sensed it and recognized it. Television can do that. It has exposed all these platitudinous techniques of old-line politicians. It has shown up Humphrey and to me it has shown up Eugene McCarthy even more.

REPORTER: Wouldn't you say that McCarthy came pretty close to becoming President?

MacLENNAN: I don't think so. I don't think he wanted it. The public can smell a fellow who doesn't want to win. We are very lucky to have a man as morally upright as Trudeau. It might be impossible in a country the size of the States. Trudeau is an absolute realist and he's also a deep intellectual and he doesn't lie. But in a country like the States, McCarthy was very much like Brutus the honourable man. There you've got to have the killer, and he's just not a winner.

REPORTER: But didn't he want to change the role of the Presidency?

MacLENNAN: I think he did, and he may just result in doing it. When you get any nation that gets as colossal as the States, the conflict of interests is going to be regional more than class. That country has become so vast that when I was in Berkeley last year I found a real separatist movement existed in Northern California to get loose from Southern California. When you get anything as vast as this, the question is whether you're not dealing with the law of diminishing returns.

REPORTER: What about the situation in Canada? How do you think the battle between Trudeau and Levesque will go?

MacLENNAN: Well, I don't wish to be optimistic if I say that I think Levesque is in the ditch. I don't think that separatism is going to happen because the French-Canadians have one great common bond with almost everybody who made this country: we were all losers. We were all thrown to Canada. My people were Highland Scotch and one-eighth U.E. Loyalist. The Irish had a similar experience. The Loyalists lost in the States and came up here, and the French lost and were abandoned by the French kings and this was the only thing they had. I think that politically Canadians are very subtle people, far more so than the British or the French in France or the Yanks. The wise in politics are bound to be conservative, in the primary sense of the word, in that he wants to save his life and he wants to save his home and he wants to save his future for his children. To preserve their language is the vital thing, and the question is: how do you do it? Do you do it better within a Canada that will accept it, or will you do it better alone? I think separatism would be a poor way because the economic debacle would cause such terrible emigration from Quebec afterwards, combined with the quasi-Latin American dictatorship that would be inevitable. I think that the last French Canadian vote was a very clear indication of how the French people feel about this. You must never, never judge any democracy by what the intellectuals say. They make an awful lot of noise, but they only have one vote for one man.

REPORTER: Don't you think that separatism could possibly snowball, like many other so-called "esoteric" political movements have?

MacLENNAN: I think that the only thing that could make it snowball would be an economic collapse. It was snowballing—if Diefenbaker had stayed in power much longer and Pearson must be given a great deal of credit . . . This country was in a dreadful position a few years ago. I can honestly say there were nights I could hardly sleep. The Pearson government was in a state of collapse. Money went out of Quebec in a deluge. I believe there was serious discussion in City Hall that Montreal would become part of Canada if the rest of them went out. A lot of French Canadian intellectuals were sure it was going to go because there was no leadership. But I've been going around the French countryside a lot, and they didn't want to go out. They wanted certain basic things, sure. I think the separatist movement in Quebec has done a prodigious thing for Canada. It's done more to kill off the colonial mentality here and to make people pull together.

REPORTER: What about the complaint by artists and even professionals that you don't get the recognition in Canada that you'd get everywhere else?

MacLENNAN: Well, I think that is pretty well limited to the mentality of the city of Toronto. The biggest illusion that our critics believe is that Canadians don't sell abroad. My novel *The Watch That Ends the Night* was published in Germany in '61 in hard cover editions. It's sort of amazed me but between then and now that book has sold a quarter of a million. Now that's a completely Canadian novel. It is an illusion that we have a provincial literature in Canada.

REPORTER: One question about your book *Two Solitudes.* I took that book in high school and the school edition has all the sex cut out of it.

MacLENNAN: This was in a school edition, right? The president of Toronto University, Claude Bissel, Claude did that. But he was probably told to do it, but he did it for "esthetic" reasons, he felt the book was too long and he cut out a lot of the end too. But that was some time ago. The puritans in the school boards are still pretty strong. But it seems rather preposterous for me to be accused of being pretty square these days when I used to get all these letters saying that I was immoral. . . . When I started writing, I wrote two novels and I set one in Europe and one in the States. They didn't sell. Drama depends on the familiar; recognition. The stereotype of the country used to be mounted police and Indian love calls. We were in the position of having to make the country recognizable itself. I was criticized a lot for what they called sociological material in *Two Solitudes.* It was building the stage on which the drama occurred, because the public wouldn't notice it. Canada is sufficiently familiar to itself for a Canadian writer to ignore a great deal of this. Now we're in a different situation. Western society is much closer involved than it used to be, thinking much similar thoughts, having very similar problems, very similar neuroses. And I ask myself how is it possible to write easily in a society which is uncertain of its super-ego as Western society is today? It can be done, but it's difficult. A society that could work from a general consensus of its super-ego could not have produced a picture like The Graduate. That was a brilliant, clever picture; it was absolutely *phony,* though. Did you see it?

REPORTER: Yes, I didn't like it at all.

MacLENNAN: This boy, who looked the image of Leonard Cohen, so much so that I thought he was copying him—Now I knew Leonard, he was a pupil of mine, I knew him very well, Leonard Cohen was so much more brilliant than that fellow was. It would be inconceivable that a boy could have been as dumb as that, after coming from Harvard or something like this, or could have been so utterly inarticulate as that today. As for the conclusion of it—the exaggeration of this Mrs. Robinson was really unbelievable.

REPORTER: It seemed to me to be a complete fabrication. It seems like a picture that came out of the silent young generation of the fifties instead of the sixties.

MacLENNAN: I almost would say that it came out of the wishful dreams of some of the stupider members of the fifties generation. But it certainly isn't applicable today . . . A thing should be a work of art. Old Hemmingway used to talk about a bullfight. If it was a good bullfight you felt good afterwards; if it was a bad one, you felt bad afterwards. I felt bad after The Graduate. Perhaps it's a personal thing, but I felt cheated: the psychological equations weren't right. Technically it was flawless, but the end was *so* phony. If you get an equation like this I would like to see this thing done with greater subtlety and done in a more genuine depth than this was. For instance, that girl (Katherine Ross) would not have married him, you know.

Again Hemmingway used to say of writing that doesn't "go bad" afterwards. The trouble with a good deal of Norman Mailer, who is so brilliant, is that he's apt to "go bad" afterwards. A curious thing about a novel, it doesn't matter how weird or strange it may be; take Conrad's *Heart of Darkness,* the more you know of it, the deeper it is, and the more satisfying it is, though you may resist it at first. My objection to *The Naked and the Dead*—a brilliantly written book—was that it rested on a tremendous deluge of accurate detail but there was one thing the matter with it: it described an army that couldn't have successfully conducted a disorderly retreat. I had a feeling it was a nine-dollar bill. He was invoking Dostoyevsky from his schoolboy reading and did too much of this. I think he's become better later on.

REPORTER: I have to confess that I'm a big Mailer fan. I remember one person who wrote that he possibly is the best reporter in America but not the best novelist.

MacLENNAN: He's a wonderful writer. I thought the thing he did on the conventions *(Miami & the Seige of Chicago)* was brilliant. That man can write like an angel! The only thing about the conventions, which was Norman again, was the end. This technique of getting arrested I thought was rather childish but it doesn't matter. The book was there, it was a damn good book.

REPORTER: You mentioned Leonard Cohen a little earlier. Of course, he's quite a hero for the current young generation down in the States now.

MacLENNAN: Yes, I found that was true in Berkeley. Leonard was an awfully nice fellow you know.

REPORTER: I was rather disappointed with his record, though. I liked "Suzanne" but much of his recent material seems so terribly self-indulgent. It almost seems to play up to some of the worst aspects of this generation which are, after all, its self-seriousness and its self-indulgence.

MacLENNAN: Well, no comment from me on that, except this. I think Leonard had a very, very hard time because he had such an easy time starting. It's terribly, terribly difficult—I was frightened for him because Leonard had so much talent and he also had something that is probably a dangerous thing for an artist, he had a great deal of charm. He was twenty-three when he was internationally known. People began to move in on Leonard, you know. They always do. I think that he yielded himself too much to crowds, because they'll suck your energy. It's safer if you've gone more slowly. Certainly a very, very great novelist was Faulkner, and there's seldom been any writer of our day who ever protected his talent like Faulkner did, even to the extent of making almost a hermit of himself.

REPORTER: One last question: how do you see the Canadian young people coming out of the Canadian universities shaping the country in the next few years?

MacLENNAN: They're bound to do it. I've said this before, and I mean it: the best students today are the best I've ever known. I think I'd like to see them laugh more, but perhaps it's because they're so intelligent that they don't laugh so much as they used to. The leadership is going to come out of the ones who are quiet now. When I look back on my student days, I find that the people who were student politicians were seldom the ones who became celebrated later. Where this leadership comes from I don't know. All these French friends of mine who knew Pierre Trudeau find it hard to realize—"little Pierre, look at him". You don't know. The job finds the man so often, but there's ability here, my gosh yes. I'm not worried about that, no.

REPORTER: Still, I myself keep wondering: is all the energy and all the exuberance going to turn into dogma, as seems to be happening now.

MacLENNAN: Yes, dogma freezes everything. But one asks too much for a university to give a person an education. This sounds a very backward way of putting things, but you know, as a writer I've learned probably just as much in studying very bad novels than very good ones. You can learn so much from mistakes. Three-quarters of everything we learn is learned from mistakes. All curricula could be improved but I think fundamentally the modern curricula in a modern university are fairly basic, and if a person goes through them they might be dully produced or dully handled but surely after that they can have some ideas as to where to look for what they want for themselves.

L'EXPERIENCE TEVEC

La télévision éducative n'est plus un projet au Québec. Une expérience d'envergure est présentement en cours, l'expérience TEVEC.

Au moment où se développe entre le gouvernement fédéral et le gouvernement québécois un conflit grave au sujet du contrôle et du contenu de la télévision éducative, il nous a semblé intéressant de reproduire ici une série de trois articles parus dans la revue *Technique* au sujet de l'expérience TEVEC.

EXTRAIT DE: TECHNIQUE 1968, 42e ANNÉE, NUMÉRO 1, JANVIER 1968

PARTIE

3

ANIMATION SOCIALE— LA PIERRE D'ANGLE: LA PARTICIPATION DU MILIEU

par Richard Fournier

A son origine la démocratie, dans la pensée d'Oliver Cromwell, consistait à renoncer à couper les têtes pour commencer de les compter. Aujourd'hui, cependant, il ne suffit plus de compter les têtes: il faut encore les meubler car la société moderne, caractérisée par l'accession des masses à la vie politique, exige de l'individu une connaissance suffisante des questions sur lesquelles son rôle de citoyen l'appelle à se prononcer.

Dans ce contexte, la télévision, avec le reste de la presse écrite et parlée, s'avère un mode indirect de participation au politique, en quelque sorte le premier des corps intermédiaires, le moyen par excellence d'expression des opinions et un facteur de motivation des groupes et des particuliers. Il y a ainsi, impliquée dans le projet TEVEC, une incidence politique, politique entendue dans son sens le plus large. C'est ici que l'animation sociale entre en jeu comme composante essentielle de l'expérience pour constituer l'un des outils de base (avec la télévision et les cours par correspondance) utilisés.

La participation accrue de l'individu à la vie sociale s'avère, à notre époque, l'objectif de ce qu'on appelle l'éducation permanente. "Exprimé en langage sociologique, l'objectif de l'éducation des adultes est l'adaptation de l'homme aux structures et des structures à l'homme. L'éducation doit tendre non seulement à rendre l'homme satisfait de lui-même et de la place qu'il occupe mais aussi apte à comprendre quelque chose de l'univers complexe qui est le sien et à porter un jugement sur lui afin, par l'action concertée, de le transformer", écrivait monsieur Léon Dion dans Cité libre de janvier 1962. Il continuait: "Il s'agit avant tout de revaloriser l'expérience vécue en agissant sur les hommes en vue de les conduire à agir sur la situation." On ne pouvait mieux prophétiser quant à TEVEC.

D'autre part, la pédagogie naissante des adultes, ou andragogie, a pu, à ce jour, faire ressortir avec une netteté suffisante le fait que, chez l'adulte encore plus que chez l'enfant et selon des modes originaux tenant à son expérience de la vie sociale, l'apprentissage des connaissances passe par sa participation immédiate à des groupes. Les expériences menées par le Centre universitaire de coopération économique et sociale de Nancy, France, sont à cet égard convaincantes: elles ont mené à la mise au point de la formation collective à partir des milieux de vie, par opposition à la formation individuelle cherchée jusqu'ici par l'adulte dans une maison d'enseignement. Dans la pédagogie de TEVEC — un apprentissage par participation sociale — se trouvent donc liées au départ scolarisation et socialisation, selon une combinaison originale où la participation de l'élève adulte aux téléclubs et aux centres de révision renvoie à la participation au comité local, et inversement.

La structure d'animation a été programmée en conséquence: quatre animateurs professionnels, assignés chacun au territoire d'une commission scolaire régionale, ont assuré depuis septembre la fondation dans les villes et villages des comités locaux de TEVEC. Ceux-ci comprennent en moyenne une dizaine de membres, dont une des tâches réside dans l'animation d'un téléclub. Un téléclub est un groupe d'étude qui se réunit une fois par semaine autour d'une émission spécialement conçue à cette fin, où sont récapitulés et soumis à la discussion les éléments de connaissance socio-économique régionale diffusés dans les cinq émissions de la semaine. Quelque 10,000 personnes forment au bas mot un auditoire régulier de discussion et l'ensemble s'insère dans un circuit de rétroaction, de façon qu'il y ait échange incessant entre la production des émissions et leur assimilation par le "terrain".

Ce circuit de base est complété par l'organisation progressive de l'animation sociale en une structure de consultation, à partir du regroupement des comités locaux au niveau de chacun des quatre secteurs, puis ensuite dans un comité consultatif régional appelé à se prononcer à la fois sur le contenu des émissions, comme par exemple sur le choix des thèmes socio-économiques, et sur les modes de réalisation des objectifs du projet. C'est ici le lieu privilégié de l'animation sociale à TEVEC: il s'agit de favoriser d'abord, en matière d'expérience de la participation, l'apport des individus et des groupes à ce moyen unique de communication que représente en notre société moderne la télévision. Dans les émissions de TEVEC, c'est en premier lieu la population du Saguenay-Lac Saint-Jean qui prend la vedette, de sorte que la technique (choix des thèmes, tournage en location, participation de l'auditoire-studio, etc.) est au service des possibilités d'expression des gens sur leur situation. TEVEC, c'est peut-être ainsi une fabrique de vedettes locales, mais TEVEC c'est d'abord, pour les adultes de la région, *vivre* un nouveau phénomène social: les communications de masse.

Or il se trouve que les média de diffusion de masse sont à la pointe de l'évolution des sociétés industrielles; il arrive par ailleurs que pour la première fois en Amérique du Nord on décide d'y faire participer les premiers intéressés.

En termes d'animation sociale, le projet TEVEC est donc doublement inédit: on postule que le premier des phénomènes de la vie sociale auquel l'individu doit être en état de participer n'est pas la politique, ou le loisir, mais l'univers continu et quotidien de la communication de masse, tous les autres lui étant subordonnés en raison de la structure même des sociétés industrielles. En second lieu, on pose que l'univers de la communication de masse est celui où commence l'ajustement de l'individu à son environnement social et d'où découle son action sur ce dernier; autrement dit, que le langage des *mass media* est, dans la civilisation contemporaine, le truchement par lequel passent l'acquisition des connaissances et l'élaboration des règles d'action qui guident l'individu et le groupe. Car derrière le mouvement et les innovations qui caractérisent le développement quotidien du projet TEVEC, un objectif reste clair et stable: faire participer une population à sa propre scolarisation.

Là est la pierre d'angle de tout l'édifice TEVEC.

C.P. Snow and the abnormal feminine mind

reviewed by
Constance Beresford-Howe

C. P. SNOW: *The Sleep of Reason*, (Macmillan of Canada, $6.95).

No novelist today handles political matters with more confident expertise than Charles Percy Snow, author of the cycle *Strangers and Brothers*, now ten volumes long. When he writes of men who manipulate public affairs and other men to achieve personal and impersonal aims, he is a very good novelist. Individual books in the cycle—*The Affair, Corridors of Power*, and *The Masters*—all speak with genuine effect of the special political nature of our times. Sir Charles (he was recently made a life peer) uses his personal experience skilfully; he has a penetrating insight into the civil-service mind, and a shrewd eye for all the tactical manoeuvers of bureaucracy. But when he deals with the complexities of men's inner lives, their purely private and personal selves, (as he did in *Homecoming*), he is inept. And when he rashly attempts to deal with the mysteries of the feminine mind—including the abnormal feminine mind—as in his latest book, the results are lamentable.

The Sleep of Reason (whose title is taken from the caption of one of Goya's *Caprichos*: "The sleep of reason brings forth monsters") presents middle-aged Lewis Eliot confronting a growing sense of alienation from the present day. As such it is a logical addition to the *Strangers and Brothers* sequence which has reflected the main outline of Snow's own experience—the rise of an intelligent, ambitious man from provincial obscurity to the corridors of power. Now titled, prosperous, established, and happily married, Eliot becomes involved as a spectator in two scandals in his home town: he sits on its university disciplinary committee where the case of two pairs of undergraduate lovers caught in bed in a student residence is debated with much gravity. He is soon back in town to attend a murder trial because the niece of his old mentor George Passant is involved, and he wishes to support his old friend. Of course there is plenty of precedent for the use of a first-person narrator who is not himself deeply involved in the events he is recounting. But such a narrator must establish an organic relationship between himself and the story, and he must also interest us in himself—and in *The Sleep of Reason* Lewis Eliot does neither.

Perhaps because he is aware how slender is the connection between Eliot and the two main issues of the novel, Snow contrives a number of elaborate devices to establish a thematic relation between them. Laborious parallels, for instance, are set up between the trivial exercise of sexual freedom on the part of the student lovers, and the atrocious crime committed by a pair of Lesbians which forms the novel's climax. It is a parallel which simply will not hold up. Similarly, an interlude during which Eliot's eyesight is threatened by a detached retina is strained to suggest symbolically the distortion of vision and sick retreat into egoism which lie near the root of the girls' crime. Much emphasis is placed on Eliot's almost morbid concern and involvement with the murder, but the reader never feels really convinced these emotions of his are genuine, for all Snow's laboured efforts to explain.

The real reason we cannot feel any relation between Eliot and his largely vicarious experiences here is that he cannot engage us as a real and vivid individual in his position should do. In wooden prose, monotonously patterned and tediously slow, Eliot unfolds his narrative, using every art but charm. Ponderously he makes revelations that turn out to be almost meaningless: "The man she loved could scarcely have been more different from Leonard. I knew him. I knew him better than she did, or at least in a different fashion, for he was my nephew, Martin's son." This is surely telling us more than we need or want to know; but Lewis is equally aggravating in some of his reticences. He is too prim to let the language of his acquaintances go uncensored. Under acute pressure his friend George is therefore reported as calling the opposition lawyer "That—." And at the trial, when its stately proceedings are disrupted by one of the murderers in an outburst of hysteria, Lewis summarizes: "She began to swear, sweeping round at all of us, the oaths coming out unworn, naked . . ."

When it comes to his own reactions, however, Eliot is relentlessly detailed. "I had played some part in affairs," he muses. No platitude is too worn for him to repeat weightily: "There wasn't much one could do in others' lives." "One didn't live in terms of history, but in existential moments." "Each of us really is alone." Even more irritating is his snobbery: "I mentioned that later in the morning, I should have to leave them and sit in the official box, since I was lunching with the judge." "After leaving my son, I took a taxi to the Vice-Chancellor's residence." The sad truth is that outside the corridors of power (and perhaps even in them) Lewis Eliot is a bore.

Because this is so, unfortunately *The Sleep of Reason* is also a bore, for all the sensationalism of its central plot. The banality of the treatment is reflected in dialogue of almost unbelievable triteness. "Something rather unpleasant has happened," begins George, before revealing that his niece is under suspicion of a child's murder. And the novel ends after the trial not even with direct dialogue but a summary of it as Lewis, his wife and friends discuss the case and arrive at some depressingly predictable conclusions:

"Reason. Why had so much of our time reneged on it? Wasn't that our characteristic folly, treachery, or crime?

"Reason was very weak, as compared with instinct. Instinct was closer to the aboriginal sea out of which we had all climbed. Reason was a precarious structure. But if we didn't use it to understand instinct, then there was no health in us at all. . . .

"Put reason to sleep, and all the stronger forces were let loose. We had seen that happen in our own lifetimes. In the world: and close to us. We knew, we couldn't get out of knowing, that it meant a chance of hell."

But by this time, reason is not the only thing to have fallen asleep.

Music as a public spectacle

by Steven Freygood

On January 31 the two music faculty choirs gave their second concert of the year. The first choir, conducted by Eugene Plawutsky, has improved considerably and gave a solid and musical performance. On the other hand the second choir, conducted by Donald Patriquin, gave a performance which, while better than expected, should not have been presented to the general public. This may seem a harsh judgment but my reasons are not entirely musical.

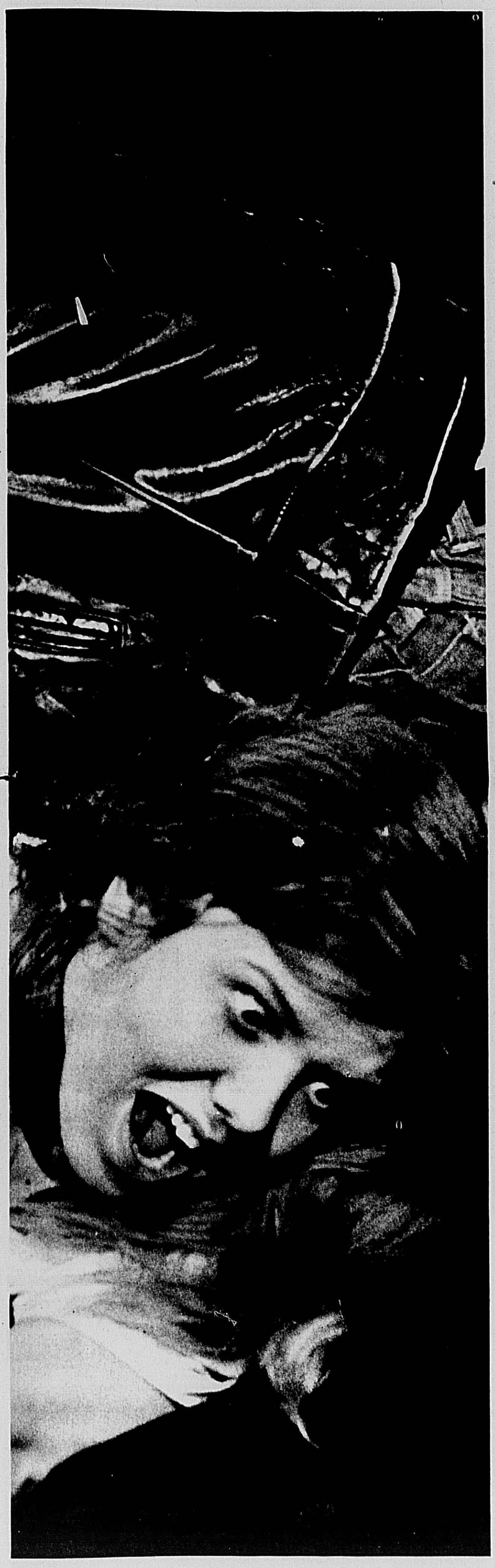
What is a concert? In this century we aren't very happy about making music unless it is turned into public spectacle. Even composers who despise the public and claim their only interest in music is the music itself invariably turn up at performances of their own music (it is interesting to note that no composer can turn down an offer to have his music on a concert program.) The public concert is supposed to have a magical quality, yet, (and this is particularly true of Canada) audiences prefer to be lulled to sleep than become even the slightest bit excited or involved in any way with the music. They go to see the musicians. Oh, for even a few boos at a concert of new music! The most exciting music of our time is performed at small recitals, in coffee houses, in nightclubs, places where the musicians and the audience are tied together in a struggle of personalities, enveloped in music. When you leave a coffeehouse recital (or hootenanny) such as those given at the Cafe Campus, you either hate the music or you love it. You don't find it "interesting," or "odd" or "rather nicely done." The concert hall is the last vestige of the nineteenth century cult of the poet, the soloist, the conductor. Still, most of us, composer and performer alike, believe that the real objective of our work is to trot out our music before a bored and indifferent public. Why won't they cheer, or keep silent, or throw rotten eggs—anything except that polite applause!

We have other reasons for making music. After all, the public concert is not that old. Actually the first public concerts for paid admission were operatic, beginning in 1637 with the Venetian Teatro San Cassiano. In England the first series of regular concerts began about 1672, in France about 1725, and in Germany about 1781. Before this, music was more or less functional, either performed with religious ritual, drama, or dance. Even today our custom of confining music to a concert hall would be considered by many peoples to be an emasculated form of the art. While every other public art form is finding techniques for bringing audience and art closer together, only music remains stuffy, formal, and distant. The concert should be a ritual, a spectacle which is meaningful to modern audiences. In many cases I feel a performer would learn more and get more satisfaction from a recorded rather than a live performance. Certainly with new music I have found that listening to a carefully prepared recording has provided me with more insight into the music than the usual under-rehearsed live concert.

What has all this to do with the choral concert? As a starter it is my opinion that the faculty of music should invest in an Applause Meter of the sort used by defunct quiz programs. Such a device would provide an invaluable aid to determining the overall effect of our concerts on the public. Montreal audiences are very subtle and their approval can only be measured by the well trained ear. Applause Evaluation 100 might be an excellent addition to the curriculum. Mr. Plawutsky's choir gave a performance of religious (no longer sacred) music by Wolf, Verdi, and Brahms. Although their performance was musically sensitive I feel Mr. Plawutsky should follow the example of my old choirmaster who used to shout at us "Kyrie eleison, you blithering idiots, Kyrie eleison! Suffer, damn it!"—the music was, after all, sacred to the composer. Of course, when a chorus is singing a capella, intonation is the problem uppermost in the director's mind. The choir handled the difficult chromaticism of the Wolf pieces with great care. Overall, intonation, balance, and dynamic range were well under control. In Die Seligkeiten by Franz Liszt we were again treated to a very powerful baritone solo by James Hutchinson. Though his voice tends to crack on entries, he has developed very good control and is certainly one of the best singers I have heard at McGill, particularly in opera. It is my hope that Mr. Plawutsky's ensemble will become the only performing large chorus at the university.

If Mr. Patriquin's choir gave a particularly dull performance of twentieth century choral music it is not Patriquin's fault or that of the students. The choir was formed under very discouraging conditions and had no business even attempting a public concert. It is an assortment of leftovers, chiefly made up of students who were unable to get into other ensembles. Not everyone in the ensemble would choose to sing in a choir and others who enjoy the experience are not particularly talented. This is not to say that there are not some potentially good choral singers in this group. The students would be better served by turning the choir into a repertory ensemble in which music, not the competence of the choir would be the chief concern of the director. Although the choir as a disappointment I was impressed by two small ensembles made up from a number of the faculty's voice students. Perhaps small ensembles should be a regular option available to voice students.

Now, I don't want you to get the idea I do not find any magic in concerts. What I do find irritating is the general impersonality of these affairs. I am afraid I am an elitest. Everyone ought to own a string quartet; concerts ought to be given in coffee houses; good jazz, good blues, and good classical music should be mixed on programs; as in some parts of Russia factories and institutions should have resident musicians. Can't you see them now, The Domtar Quartet, The Union Carbide Concert Band, The Household Finance Baroque Ensemble? Why can't some bright mind at McGill experiment a little with the presentational aspect of music? Why can't students realise that the concert is not the most important objective of making music?



MYTH AND THE INCLUSIVE THEATER

Brief reflections on festival '69's production of the beard/by Stuart Gilman

Recently the new theatre made its debut at McGill. During the week of January 20-25, McGill thespians staged a festival of four plays in this general category — *The Golden Screw, The Beard, The Man who said Yes and the Man who said No,* and *Revenger's Tragedy.*

Anyone who expected to find good theatre at these productions probably was disappointed. The point, however, was not how well they were done, but why.
Editor.

The 'new theater', whether underground or over, is a direct product of the exploding university, its members and its casualties. Generally, it tends to be inclusive, rejecting little of the talent and material that comes its way. It is a hyper-active environment, dealing in effects which treat all the senses. Electronic music, live rock music, slide and shadow projection, film, psychedelia—these are some of the stimulus pieces which the new theater uses to hit the audience.

Sometimes used with great efficiency, most times not, this mixed-media spectacle reflects in depth the communal attitudes of the contemporary Cool Brotherhood. It is a form of getting together, an un-scripted anything-can-happen verbal and non-verbal jam session where its members are free to explore their fellows and themselves, psychically and sensually. Both beautiful and vulnerable, it is often-times misunderstood by the 'mature' critic who brings to it all his usual (outdated) principles and values. He calibrates the new theater as if it were nothing but an experiment from the old and he misses the point entirely.

The inclusion principle extends to the number of actors, the degree to which they are allowed to create the script material, and the idea of audience participation, whereby the audience is required to enter into the action and the dialogue. Unwilling to take this psychodramatic trip, the Old Generation finds the whole thing invalid as art and puerile as matter. The new theater is truly a property of the cultural class which has created it. It talks to itself, and is sustained by its own imagination and energy.

There is rarely a story line because the collective imagination cannot think linearly. It deals in symbols and icons, revealing a free fusion of multi-mental connections. The two-dimensional story becomes the four-dimensional experience.

To a large extent the inclusive theater (and the new morality) is a result of too little space and too many minds. It signifies a necessary and productive compromise among (usually) the student members of the academic community who have all reached that point of literacy and leisure where they can be responsibly creative, and want to. "There's too many of us, we'll have to get together."

This has the same natural logic as the present style of dancing. We shake in a small place because we have no other ecological choice. As though we always obey the law of necessity.

In both the dance situation and the theatrical one, certain social constraints (values) follow immediately: coolness, involvement, and responsibility. "Don't rock the boat."

In the Love Fraternity ego is definitely out. Reacting to materialist and political oppression, it puts out the values of tribal sharing. "What's mine is ours." In exchange for ego the individual receives all the benefits of communal warmth and protection. This identity is larger than anything he could presume for himself. He is his tribe, and as such he becomes, literally, a bigger person.

Inside the tribe, the person suffering from egomania becomes the therapeutic object of the entire group. Comparable to the ritual systems of primitive tribes, the egomaniac is exorcised or expelled. Very often he is to be loved into submission.

This is the symbolic message behind Michael McClure's "The Beard" which opened the McGill Player's Club's Festival exhibiting all the value relationships of the Hippie Commune. (I keep switching metaphors because there is no single, adequate designation for this emergent phenomenon.)

The big, beautiful, reall, divine, violent Billy the Kid meets the square uptight Jean Harlow in a sex and sense verbal physical no-holds-barred one-round theater contest. Two legendary gladiators. The Kid is the tribal witch-doctor, Harlow is the hung-up outsider in need of the reality and affection which only the Kid can provide. The Kid is love!, must win, is the Hell's Angel on Celestial Wheels, the one and only ego barrier breaker. Harlow is the must-lose alienated marionette celluloid-made and morally broken cash dolly who is all the bitchy little Miss Americas who are everyone, you and I. He wins in the end because she knows that between them he is really beautiful.

It is interesting that the play concludes with cunnilingus and not sexual intercourse. To the popular mind sexual intercourse connotes a brutality of posture and action. It is just not groovy. Cunnilingus is a gentle form of sweet sex—a charity from The Kid.

Harlow: One me! There's only one ME!
The Kid: Bullshit!
The Kid: We're divine and we're flesh and blood and anything else is shit! IF WE DON'T DO WHAT WE WANT WE'RE NOT DIVINE!
Harlow: What makes you think I'd want to lick YOUR boots?
The Kid: Because there are rainbows on them! Rainbows reflected on sheer black.
Harlow: What makes you think I want to pry any secrets from you?
The Kid: Because I'm so beautiful.
Harlow: So what?
The Kid: You want to be as beautiful as I am!

The Beard clearly illustrates the living mythology of the Turned-On Generation and is one of its best examples. It is a faithful value and behaviour message to the group which spawned it, detailing its mythology *in process.* The conventional theater has never been able to offer that kind of re-enforcing mythology, bound up as it was in the individualistic character of most post-Renaissance Western cultures.

The sex, which many people find shocking, is rational and cathartic. Anything less than what is prescribed would be pointless.

—Stuart Gilman is a McGill graduate, 1962, wno has been writing plays in London, England for the last five years. He has had four plays produced there.

coming events

10 FEBRUARY TO 17 FEBRUARY

Send notices, photos, of Coming Events to: J. Macurdy, 392-5306, Information Office, McGill—by Tuesday, 5 p.m., one week in advance.

MONDAY 10

LANDMARKS—PHOTOGRAPHY EXHIBIT: One-man show by Anthony Graham (Photographer, Dept. of Anatomy). Studio 23, 2048 Stanley Street. Last day.

EVERYMAN: Medieval morality play about the summoning of man to death. Errol Sitahal as the Man. Directed by Paula Spredakos and Fred Walchusky. Sandwich Theatre, Union 3rd Floor, 1 p.m. Free. To Feb. 11.

JESSE WINCHESTER: Protest songs. Instant Theatre, Place Ville Marie. 12:00, 12:40, and 1:20 p.m. Students 75¢. Others, $1.

INTRAMURAL BROOMBALL: Elect 5 (Engineering) vs. Civil 4 (Engineering), 1 p.m., lower campus.

SGWU GALLERIES: Galley I—"Legends," by Aba Bayefsky. Through Feb. 15. Hall Building, Maisonneuve and Bishop Streets.

THE DISINTEGRATION AND REINTEGRATION OF VALUES IN THE CHINESE AND NORTH AMERICAN SOCIETIES: Centre for East Asian Studies lecture by Dr. Frantz Schurnam (Univ. of Calif.) 2 p.m., Leacock Council Room. Further information, 392-4582.

PARTY AND ELECTORAL SYSTEMS AS INTEGRATORS & DISINTEGRATORS: An analysis of critical variables. Centre for Developing-Area Studies seminar with Dr. Rajni Kothari (Stanford University) Leacock Council Room, 4 p.m.

GILBERT AND SULLIVAN A LA CARTE COMPANY: Macdonald College Founders Day Concert. 7:45 p.m., Macdonald College Assembly Hall.

ODYSSEUS, WON'T YOU PLEASE COME HOME?: Red & White Revue, an original musical-comedy production by McGill students Steve Witzman and Erika Ritter. Odysseus—Bill Vincent. Penelope—Shari Flett. Athena—Jeannette Kuchinsky. Dir. by Howard Ryshpan (Instant Theatre, Place Ville Marie). 8:30 p.m., Moyse Hall, Arts Bldg. $2 and 2.50.

ANTON KUERTI—PIANO RECITAL: CBC-University Celebrity Series. Robert Schumann—"Five Novellettes, Opus 21." Beethoven—"Sonata, Opus 81A, Les Adieux." Chopin—"Etudes, Opus 25." 8:30 p.m., Redpath Hall. Admission free.

VERDI REPERTORY CINEMA: "The Shop on Main Street," (Czechoslovakia, English sub-titles). "Zorba the Greek," (by Michael Cacoyannis, English sub-titles). 99¢ to 5 p.m., Monday thru Saturday. 5380 Boul. St. Laurent. Information, 277-4145. To February 11.

TUESDAY 11

THE BRAIN AND BEHAVIOUR: Second Hincks Memorial Lecture Series, jointly sponsored by Queen's University and the Ontario Mental Health Foundation. Three theme lectures by Dr. Paul D. MacLean, (National Institute of Mental Health, Maryland, USA) and two related symposia. Intended for professionals in the fields of psychiatry, psychology, physiology and neurophysiology. Further information from Mrs. J. Norman, Dept. of Psychiatry, Queen's University, Kingston, Ontario.

INTRAMURAL BROOMBALL: Dents (Dentistry) vs. Anarchists (Arts), 1 p.m., lower campus.

DIALOGUE 30: Richter piano recital. Haydn's "Piano Sonata No. 20 in C minor" recorded in Tchaikovsky Concert Hall, Moscow, 1960. Leacock 219, 1:15 p.m. Admission free.

NOT ENOUGH ROPE: Comedy by Elaine May. Directed by Paul Thompson. Instant Theatre, Place Ville Marie. 12:00, 12:40, and 1:20 p.m. Students 75¢. Others, $1.00. Lunches on sale in foyer.

MEHRDEUTIGKEIT IN GOETHE'S "WAHLVERWANDTSCHAFTEN": Dept. of German lecture by Prof. Hans S. Reiss (Univ. of Bristol, visiting professor at McGill). 3 p.m., Hugessen House, 3666 McTavish Street. Further information, 392-5091.

AIR POLLUTION PATTERNS IN MONTREAL: McGill Interdisciplinary Committee on Air Pollution seminar "Sulphur Dioxide in Montreal." Ecole d'Hygiene, 2375 St. Catherine, University of Montreal. 4 p.m. Further Information, 343-6148.

FOOD SPECIALIZATION AND BIOENERGETICS OF FISH SPECIES: Dept. of Zoology seminar with Dr. A. Keast (Queen's Univ.) Stewart Bldg., S3/3, 4:30 p.m.

HILLEL HOUSE: Folk dancing, 7:30 p.m. Basic Judaism Class, 7:30 p.m. Further information, 845-9171.

INDIAN PLANNING EXPERIENCE: Lecture series sponsored by Centre for Developing Area Studies. "The Planning Strategy, with Particular Reference to Import Substitution in Manufacturing Industry," by Dr. K. N. Raj (Prof. of Economics, Univ. of Delhi, India). 8 p.m., L-219.

CROSSING INTERDISCIPLINARY BOUNDARIES—PERILS AND POSSIBILITIES: McGill Geographical Society lecture by Dr. R. Zimmerman (Dept. of Geography, McGill). Macdonald Engineering Bldg., Rm 357, 8 p.m.

MSO CONCERT: Josef Krips conducting. Mozart—"Don Giovanni Ouverture, KV 527," "Symphonie, KV 551, Jupiter." Schubert—"Symphonie No. 7." 8:30 p.m. Salle Wilfrid-Pelletier, Place des Arts.

INDRANI: "India's world-famous dancer and her company of dancers and musicians." Classical temple dances, epic dances, Dance of the Divine Enchantress, Tales of Krishna. 8:30 p.m., Dartmouth College, Spaulding Auditorium, Hanover, New Hampshire. $3.50.

BASKETBALL: Ottawa Braves at McGill, 8:30 p.m.

INTRAMURAL BROOMBALL: Scientists (Science) vs. Shysters (Law), 9 p.m., Winter Stadium. Brutes (Arts) vs. G.D.'S (Medicine), 9:45 p.m., Winter Stadium.

WEDNESDAY 12

IRENE APPORTIN EXHIBIT—BATIKS: Goethe House, 3418 Drummond. Open Monday thru Friday, 1 p.m. to 6 p.m. To February 14.

INTRAMURAL BROOMBALL: Grads (Graduate Studies) vs. Witches (Commerce), 1 p.m., lower campus.

VERDI REPERTORY CINEMA: "Hiroshima Mon Amour," and "Last Year at Marienbad," by Alain Resnais. French with English subtitles. 99¢ to 5 p.m., Monday thru Saturday. 5380 Boul. St. Laurent. Information, 277-4145. To February 15.

BREATHLESS: By Godard, starring Jean-Paul Belmondo. Loyola Film Series, F. C. Smith Auditorium, Loyola College. 8 p.m., 75¢.

HILLEL HOUSE: Drama Class, 8 p.m. 845-9171.

MAN OF ARAN: Classic Series. (Robert Flaherty, Britain, 1934). 8 p.m., McConnell Engineering Bldg., Rm 204.

MONTREAL FOLK WORKSHOP: Michael O'Reilly from Ottawa—bluegrass music. Plus Montreal bluegrass talent. Amateur performers welcome. Moose Hall, 3485 Park Avenue. 8 p.m. to 11:30 p.m. Admission 75¢

STUDENT RECITAL: Vincent d'Indy Ecole de Musique, final year students. M. Barsolou, pianist—works of Liszt and Debussy. Michelin Renée, soprano—works of Purcell, Strozzi, Renati, Perti, Brahms, Puccini, Debussy. Salle Claude Champagne, 200 Bellingham Road, 8:30 p.m. Admission free.

THURSDAY 13

MAN, WHY ARE YOU AFRAID: Lecture by Jean Vanier, head of "L'Arche," a community for the mentally deficient, in France. Sponsored by 3465—Chaplains' Counselling Centre of McGill, 1 p.m., Leacock 132.

INTRAMURAL BROOMBALL: Architects vs. Animals (Arts), 1 p.m., lower campus.

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES: 20th Century Fox, 1967. Sponsored by the McGill Flying Club. 6:15 p.m. and 9 p.m., Leacock 132. Admission 75¢.

SGWU CONSERVATORY OF CINEMATOGRAPHIC ART: "Umberto D," (V. de Sica, Italy, 1952). English sub-titles. Admission 75¢. 8 p.m., Hall Building.

FOOD AND HEALTH CONFERENCE: "Food in the World," with Dr. John Kavany (World Health Organization). "Food and Its Control," with Mr. J. Campbell (FDC of Canada). "Food and the Future," with Prof. Goldstein (McGill Botany Dept.). "Food and Sickness," with Dr. C. Hollinberg (Montreal General Hospital). "Food Power," with Dr. H. Delisle (U. of M.). Pre-Medical Society. 8 p.m., Palmer Howard Theatre, McIntyre Bldg.

THE PAWNBROKER, DR. STRANGELOVE: Loyola Film Series. Hingston Hall, Loyola College, 8 p.m. Admission 50¢.

LOYOLA STUDIO THEATRE: An evening of one-act plays. "Red Cross," "Children of God," and "Conquest of Everest," 8:30 p.m., Loyola College, Studio Theatre. Admission free.

FRIDAY 14

HILLEL NOONDAY FORUM: Prof. Robert Vogel, 1 p.m., Hillel House. 845-9171.

INTRAMURAL BROOMBALL: Novices (Eng.) vs. Neo-Asclepians (Medicine). 1 p.m., lower campus.

RESUSCITATION OF THE NEWBORN: Pre-Medical Society film. 1 p.m., S 1/4.

FILMS BY BRUCE BAILLIE: "On Sundays," "To Parsifal," "Quixote," "Castro Street." Serie d'Essai. 8 p.m., L-132.

FACULTY CLUB FOLK DANCING: Open to faculty and friends. 8 p.m., Faculty Club Ballroom. Further information—695-2162.

INDIAN PLANNING EXPERIENCE LECTURES: "Agriculture and the New Economic Policy," lecture by Dr. Raj. 8 p.m., Leacock Council Room. See Tuesday.

HOCKEY: Waterloo at McGill, 8 p.m.

BASKETBALL: McGill at Sherbrooke, 8:15 p.m.

FACULTY FRIDAY: Faculty of Music Symphony Orchestra, under the direction of Dr. Alexander Brott. Handel—"Water Music Exerpts." Beethoven—"Third Piano Concerto in C minor." Soloist, Pierre Jasmin. Marcello—"Concerto for Oboe." Soloist, Stewart Grant. 8:30 p.m., Redpath Hall. Admission free.

RADIO-CANADA PUBLIC CONCERT: Ronald Turini, pianist. 8:30 p.m., Salle Claude Champagne, 200 Bellingham Road. Admission free with tickets obtainable at 1425 Dorchester Boulevard W.

F. R. SCOTT—POETRY READING: Canadian poet, has published volumes entitled, "Make This Your Canada," "Canada After the War," "The Blasted Pine," SGWU Hall Building. 9 p.m. Admission 50¢. Further information, 879-4207.

FENCING: OQAA Finals at Ottawa.

SKIING: OQAA at U of M.

VOLLEYBALL: Intermediate Women's Tournament, Univ. of Toronto.

SATURDAY 15

THE LAST CHAPTER: Hillel Students Society film. Leacock 132, 8 p.m., Adults, $1. Students, 75¢. Hillel members, 50¢.

SHOOT THE PIANO PLAYER: International 35 series. (Dir. François Truffaut, France, 1960). 6:30 and 9 p.m., PSCA.

BASKETBALL: McGill at Bishop's, 8:15 p.m.

BADMINTON: OQAA Finals at Queen's.

GYMNASTICS: OQAA at Guelph.

CURLING: OQAA Finals at Queen's.

SUNDAY 16

MESSIANISM: All-day seminar with Prof. Emil Fackenheim. 10:30 a.m., Hillel House. 845-9171.

VERDI REPERTORY CINEMA: "Jules et Jim," and "The Bride Wore Black," starring Jeanne Moreau. Directed by François Truffaut. French with English subtitles. 99¢ to 5 p.m., Monday thru Saturday. 5380 Boul. St. Laurent. Information, 277-4145. To February 19.

DEPRESSION: NFB Mental Health film. Discussion following, with Dr. Colin Angliker, psychiatrist. Sunday Evening Club, the Church of St. Andrew and St. Paul, Kildonan Hall, 3419 Redpath St., 7:30 p.m. Open to all.

NO REASON TO STAY: NFB film on the school drop-out and what he drops out from. A critical view of the educational system. 8:15 p.m., Augustana House, 3483 Peel St. Admission free. 844-7602.

FESTIVAL OF JEWISH FILMS: "Uncle Moses," by Shalom Asch. Sponsored by the Jewish Public Library of Montreal. SGWU Hall Building, Maisonneuve and Bishop St. 8:30 p.m., Room 937. Admission $1.50, students 75¢.

IMPROVISATIONS: With members of the National Theatre School. Instant Theatre, Place Ville Marie. 8:30 p.m. Students, 75¢. Others, $1.50.

UNDERGROUND FILM CENTRE: Films of Jud Yalcut, prize-winning film maker, Belgium Experimental Film Festival 1968. 2, 4, 6, 8, 10 p.m. Revue Theatre. Maisonneuve and St. Marc St.

WINTER CARNIVAL PRINCESSES: Linda Ho, Alice Goodfellow, Wendy Tomlinson, Lynn Lefebvre, Sandra Waticky, Carol Hancock. One of them will be crowned Queen, during the week of festivities, February 19 to 24.

MONDAY 17

INTRAMURAL BROOMBALL: Elect 4 (Engineering) vs. Anarchists (Arts), 1 p.m., lower campus.

THE ART OF THE FUGUE: Orchestral version by Leonard Isaacs of J. S. Bach's work. McGill Chamber Orchestra Concert. 8:30 p.m., Port Royal Theatre.

LE JEU DE L'AMOUR ET DU HASARD: By Marivaux. Open to students and educators only. Théâtre du Gesù. Reservations, 866-1964.

SGWU GALLERIES: Gallery II—"Drawings and Small Paintings," by Tom Forrestall. To March 1. Hall Building, Maisonneuve and Bishop St.

RADIO McGILL

DAILY, FEBRUARY 10 TO 14 (ON CAMPUS)
News: 20 minutes after every hour.
Insound Highlights: 12 to 2 p.m.—light listening music. 4 to 6 p.m.—mixed bag (folk, rock, jazz).
The Emotions of a Suicide: February 10, 4:30 p.m. An interview with an individual who has attempted to take his life.
The Frog King: February 12, 4:30 p.m. A musical happening based on the fairy tale.

SUNDAY, FEBRUARY 16 (ON CFQR-FM, 92.5 MEGACYCLES)
10:00 P.M.: Radio McGill returns with another two hours of feature news, interviews, discussions, documentaries, pithy comments, rock, folk, jazz. Special music feature—McGill Chorus, with works by Verdi, Liszt and Wolff, also Hootenany at the Yellow Door Coffee House.

CBC publicity for events

Standby Six, a CBC morning t.v. program, will publicize events of interest to a general audience. The program is from 8:05 to 8:30 a.m., Monday through Friday. Notices should be submitted 2 weeks in advance to: Community Events, c/o Standby Six, CBC Box 6000, 1410 Stanley St., Montreal.

McGill reporter

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